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JONATHAN CAPE

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I HAD FOREVER,  
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CASSELL

## Fear in a tinfal of bait

SEAMUS HEANEY: *Door into the Dark*. 50pp. Faber and Faber 15s.

Of all the newer tight-lipped poets, Mr. Heaney is the hardest case, and the tight-lipped critics whose praise is not usually easy to get have been sending quite a lot of approbation his way. His technique is hard-edged; a punchy line travels about two inches. The subject matter is loud with the slap of the spade and sour with the sink of turned earth. Close to the vest, close to the bone and close to the will. We have learnt already not to look to him for the expansive gesture: there are bitter essences to compensate for the lack of that. *Door into the Dark* confirms him in his course, its very title telling us in which direction that course lies. I will show you fear in a tinfal of bait. It should be said at the outset that poetry as good as Mr. Heaney's best is hard to come by. But it is all pretty desperate stuff, and in those poems where we don't feel the brooding vision to be justified by the customary dense beauty of his technique we are probably in the right to come down hard and send our criticism as close as we can to the man within. The man within is at least in some degree a chooser. If he chose to be slick, to let his finely-worked clinching stanzas fall flat, there would be a new kind of damaging poetry on the way—squat, ugly and unlovable.

But first let us demonstrate the quality of the poetic intelligence with which we have to deal. This is the first stanza of his two-stanza poem "Dream": it should be quickly apparent that his virtuoso kinetic gift can find interior equivalents in language for almost any movement in the exterior world, so that the mere act of sub-vocalizing the poem brings one out in a sweat. With a bilthook Whose head was hand-forged and heavy I was hacking a stalk Thick as a telegraph pole. My reeve were rolled And the air fanned cool past my arms As I swung and buried the blade, Then laboured to work it unstuck. All the correct chunks and squeaks

The numbered questions in the back of the school anthology are obvious. What is the attitude of the smith to modern civilization? Is it the same as the poet's attitude? And if so

are caught without being said. But where does it get us? It gets us to the second stanza. The next stroke Found a man's head under the hook. Before I woke I heard the steel stop In the bone of the brow. He had a dream, you see, and his skill brings you close to believing it—but not quite. This deadfall finish is really a conventional echo of the professional toughies, "realistic" about violence, who have been giving us the jitters for some time. Most of the other symptoms in the syndrome are manifest somewhere or other in the book. Human characteristics tend to be referred back to animals and objects. As with Ted Hughes, it takes a visit to the zoo, the game reserve, or an imaginary dive below the sea before the idea of personality gets any showing at all. The people themselves are mostly clichés disguised in heroic trappings. A stable vacated by a horse ("Gone") offers more character than the smithy still occupied by the smith ("The Forge"). This latter poem, surely fated to be an anthology piece for the generations to come, can usefully be quoted in full:

All I know is a door into the dark. Outside, old axes and iron hoods rusting; Inside, the hammered anvil's short-pitched ring. The unpredictable faint of sparks Or his when a new shoe toughens in water. The anvil must be somewhere in the centre, Horned as a unicorn, at one end square, Set there immovable: an altar Where he expends himself in shape and music. Sometimes, leather-aproned, hairs in his nose, He leaps out on the jamb, recalls a clatter Of hooves where traffic is flashing in rows; Then grunts and goes in, with a slam and a flick To heat real iron out, to work the bellows.

Mr. Heaney's "A Lough Neagh Sequence" (also available in the *Phoenix* series as a separate pamphlet prefaced by a useful note about the poem from the present volume) forms an important section of the book and

advanced student(s) would you consider the Leavisite views on the organic relationship of work to life relevant? But it should also be obvious that the interest of the poem drops considerably when the human being replaces the object at stage centre. Those hairs in his nose don't do much to establish him except as a character actor sent down at an hour's notice from Central Casting. If he were more real, his attitudes towards mechanized culture might not fall so flat. Get through that doorway into the dark and you might find him beating out hubeaps or balancing the wire wheels on a DB6—both jobs which can be done with as much love as bending your millionth horseshoe. There is no conflict here: there is just a received opinion expressed in hints and cleverly overblown in unexpected places—that altar, and the unicorn's horn, which ought to be a rhino's only that's too easy. On the page the refined poem has its attractive sparseness: it's the implication, the area of suggestion, that worries the reader through the ordinariness of its assumptions about culture. Self-employed artisans are usually tough enough to see reality straight: given the chance, the leather-aproned subject might well remind Mr. Heaney that there ain't no pity in the city.

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## LITERATURE AND CRITICISM

## Brandenburg wanderings

DDOR FONTANE: *Wanderungen durch die Mark Brandenburg*. 3 vols. Edited by Walter Kettel. 296pp. Munich: Hanser. DM55.

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# The secret resistance to Hitler

ROGER MANVELL and HEINRICH FRANCKEL: *The Canaris Conspiracy*. 268pp. Heinemann. £2.10s.

BODO SCHEURIG: *Ewald von Kleist-Schmenzin*. 296pp. Oldenburg. Stalling. DM 28.

To their books, already numerous, on the personalities and events of the Third Reich, Roger Manvell and Heinrich Franckel have now added a study of "the secret resistance to Hitler in the German Army". In *The Canaris Conspiracy* they have made use of a great deal of hitherto unpublished material, notably the records of the Gestapo's interrogation of suspected persons after the attempt on Hitler's life in July, 1944, and certain of the cross-examination from the Freiburg Military Archives, and have also taken evidence from many of the surviving people concerned, including in particular Josef Müller, Achim Oser, Otto John, members of the Dolmayer family, and the former Nazi officials Best and Roeder. The result is a competent and admirably written account, historical in spirit, which will be a valuable contribution to the definitive study of this subject which has hitherto been noted in these columns.

Their introductory chapter is especially notable for its balanced approach to the problem of the German Resistance. They rightly contrast what might be called "normal" resistance in the occupied countries where patriots, respected and helped by their fellow-countrymen, enjoyed broadly speaking the approval of the general population, with German opposition to the Nazis to be a member of which was to be a traitor.

There can be no doubt that the great majority of Germans by 1938... saw Hitler as a kind of national saviour endowed, according to their beliefs, with God's grace or the kind of luck that sticks.

The authors rightly stress that from as early as 1933 nothing short of a coup d'état to remove not only Hitler himself but also the top men of the Nazi administration, without hitch and in a matter of hours, could be the only aim of any resistance movement in Germany; that only the Army could do this; and that Hitler's insistence on the oath of unconditional obedience to the Führer from every man in uniform was an inhibiting force of quite peculiar intensity, bearing especially heavily on those who, like von Hassell, Beck or Goerdeler, could not bring themselves to use dishonourable means to an honourable end. Idealists do not make effective conspirators.

The authors conclude for these reasons that, while there undoubtedly was a German Resistance, the number of its active supporters, both military and civilian, was necessarily far smaller than in the resistance groups in the occupied countries.

To judge by the... executions, the active opposition in Germany amounted to some hundreds, though among those brought to Nazi "justice" were many who openly opposed Hitler at individual, or as isolated groups.

They add, fairly enough, that there were also special problems:

Hitler's constant shuffling of his generals and other important officers whose ears, at least, [the opposition] had gained; the grave difficulty of finding trustworthy and near-silent mis- sionaries who at the same time had to have access to Hitler's secluded person... the lack of any support, formal or informal, from the Allied governments.

And they recognize with equal fairness the internal weaknesses of the movement, in particular its failure to secure the unwavering loyalty of any highly-placed officers with actual fighting men at their command, without whom no form of coup d'état had a hope. The military in the Weimar were all either retired, like Beck, or staff officers like Canaris or Stauff-

enberg whose abilities lay in traditional forms of organization rather than in imaginative leadership or improvisation, and whose meticulous over-planning lacked flexibility when circumstances took an unexpected turn or luck failed them.

The conspirators in Germany became tragic figures because, with the noblest of intentions, they undertook more than their small numbers proved capable of handling. When they had luck, they tried their flint, most nearly successful, attempt, their resources immediately gave out, and they fell before the overwhelming counter-attack of the tyrant.

This is a sober and realistic assessment. Nothing in it, however, or in the well-presented story which follows, justifies the title of the book.

Canaris was, it is true, for six years at the centre of the conspiracy to remove Hitler... at the centre of the spider's web", as the authors romantically, if somewhat inaccurately, put it—and there is no doubt of his abhorrence of some aspects of the Nazi regime or of his growing realization that Hitler's madness was leading Germany to destruction. But it is clear from this account that this complex and ambivalent character, of undoubted courage but with a deep dislike for violence, enjoyed the double game he played so cleverly for so long more for his own sake than from any deep moral principle, and that the very considerable help he was able to give the conspirators from his position as Chief of the Abwehr never led him to a position of command in their schemes.

Canaris was a past-master at the art of camouflage, and kept himself personally quite clear from active participation in any form of conspiracy.

The authors themselves admit; and the statement they quote from Dr. Wolf Schrader is revealing:

I think that all his activities in the resistance were fostered on him by Oser. As for the Nazis, Canaris considered them to be thugs and crooks, but he had no objection to observing them.

It was like getting absorbed in some well-written crime story. Canaris had a strongly-developed sense of adventure, including the adventure of evil itself. Oser would say that in the German government and in German history such things were not to be tolerated. Canaris would find this quite intolerable. So, he became active in the resistance, even though it must have irked him as it would anyone who is not by nature cut out for conspiracy or direct political action.

To entitle the story of the German Resistance "The Canaris Conspiracy" is a purely journalistic book-selling device which mars a work of otherwise scholarly worth in its weaving of meticulously accurate detail into a narrative of breadth.

Ewald von Kleist-Schmenzin, Prussian aristocrat, staunch monarchist and as one of the leaders of the conservative Deutschnationale Volkspartei a determined opponent of Hitler from the very beginnings of the Nazi movement, never became a full member of the conspiracy, but was rather one of those individuals in more or less open opposition. Bodo Scheurig rightly felt however that the history of the Resistance would not be complete without a biography of one who might justly be described as its forerunner, who from the days even before the Machtergreifung saw clearly the end of the road Hitler was travelling, and who right up to his execution early in 1945 played a part of great importance in his constant efforts to convince the Army leaders of the demands of true patriotism over their oath of personal loyalty to the Führer.

In 1938, indeed, he travelled, armed with documentation provided by Canaris as Beck's personal emissary to London to give warning of the dangers of impending war and to sound out the British Government's likely reaction to a possible coup d'état. He was not (of course) reforming officially Henderson in forming London of the visit "to

obtain material with which to convince the Chancellor of the probability of Great Britain's intervention should Germany attack Czechoslovakia."

Conor Cruise O'Brien's play has already become a centre of controversy before publication. The reason is nothing to do with the dramatic merits of the work, but with the

achievement was a letter from the British Embassy to the Secretary-General, Dag Hammarskjöld, assuming him that

the crossing of the frontier by German troops which actually happened, and in the world war... it is a blood to make precise details of writing as a dramatist the spectacle of an armed force, lacking absolute proof, the compel the gravest decision I pray you, be misled upon

Despite the letter's wide scope, he does not claim strict accuracy by the conspirators, their plot rather than the play is an accurate full member of the conspiracy, but was rather one of those individuals in more or less open opposition. Bodo Scheurig rightly felt however that the history of the Resistance would not be complete without a biography of one who might justly be described as its forerunner, who from the days even before the Machtergreifung saw clearly the end of the road Hitler was travelling, and who right up to his execution early in 1945 played a part of great importance in his constant efforts to convince the Army leaders of the demands of true patriotism over their oath of personal loyalty to the Führer.

Though he never wavered, but a perfectly respectable Aristotelian interpretation of tragedy, and Kleist was from then on somewhere there is no doubt that he has pro- to increasing isolation. The play is a tightly constructed and effective well aware of his position. It will nevertheless inevitably be followed their usual policy. It is not rapped in until the very end which they were involved. On vived his first "trial" on this basis. Dr. O'Brien has produced 3, 1945, by the notorious Faber amounts to a character assassination primarily on the count of his lack of Dag Hammarskjöld. He in 1938 but also for his portrayal of the late Secretary-General's of the July Plot, but was cast as being the subordination of by Freiler's successor, Lamm the ideal of freedom to the ideal of that month and belatedly a peace. He shows him as being ready see on April 9 with his to connive at the murder of Patrice almost at hand. Her Lumumba in order to satisfy the despite the difficulties of the United States Government. He pre- sparse surviving documents, sent him as a fanatic, believing in dence, has told his tragic story in his own neat apothecary. Consider.

FRICA

## On the stage

CONOR CRUISE O'BRIEN: *Murderous Angels*. 216pp. Hutchinson.

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for example, this quotation from Act IV, where Hammarskjöld is talking with the Senegalese aide after speaking to the Security Council about the death of Lumumba. Hammarskjöld likens the United Nations to the Church and goes on: "Yes, I am the Vicar of Christ, I look like Pontius Pilate. But I represent Christ. My service in this Church can have no other meaning." For good measure, Dr. O'Brien hardens to fact—and then emphasizes—the suggestions that Hammarskjöld was a homosexual.

Hammarskjöld is the main victim of Dr. O'Brien's pen, but there are others. The late Moïse Tshombe, with whom Dr. O'Brien had to deal while serving as United Nations representative in Katanga, is not surprisingly among their number. He appears as a complete puppet of white interests, personified in Baron d'Auge, president of the "Société Universelle Léopold II pour le Commerce" and the Duke of Tarnworth and Sir Henry Large-White of Conceded Concessions Ltd. Compare the Union Minière and Tanga- nyika Concessions. He also appears as a coward, which, whatever his enemies thought of him, he was not.

Dr. O'Brien also takes swipes at General Mobutu (as the bribed tool of the Americans and the United Nations), at the Roman Catholic Church, in the person of Monsignor Polycarpe who "is intended to typify the Europeans of Katanga collectively—including the clergy—in their relation to the powers that then were", and at journalists, whom he sees as writing entirely what proprietors tell them to write.

Not only is Dr. O'Brien dramatically effective but he is also in places

brilliantly funny, notably in the scene where Lumumba, dishevelled in an amorous encounter with his white secretary, confronts the Russian Ambassador who brings him news that Russia has agreed to supply him with military aid, and who appears as a communist automaton churning out stock phrases about the Soviet Government's approach to policy-making. "Its deliberations are systematic, its assessments are scientific, its decisions are conclusions."

Does he, however, provide enlightenment about the highly confused and complicated events which are his subject? Dr. O'Brien obviously felt, and feels, passionately about the Congo and about the United Nations' role there. He felt personally let down by Hammarskjöld.

There are certainly many aspects of United Nations actions and policies in the Congo which can justly be criticized. One must remember, however, that Dr. O'Brien's own actions, and his interpretation of his mandate in Katanga, were open to severe criticism. Thus although one may agree that Hammarskjöld was ill-advised to decide to negotiate with Tshombe outside the framework of the United Nations Congo operation, one ought at least to bear in mind that the decision had something to do with Dr. O'Brien's own activities within that framework.

This is not, and does not claim to be, an objective historian's account of events. As it is in many ways deeply offensive to people alive and dead, however, it is surely entitled to doubt whether its dramatic qualities are sufficient justification for its publication. Many people may quite reasonably feel that they are not.

## In the ring

IAN SCOTT: *Tumbled House: The Congo at Independence*. 142pp. Oxford University Press. 30s.

Sir Ian Scott was Consul-General in Leopoldville (now Kinshasa) before independence, and was appointed the first British Ambassador when the Congo became independent, hurriedly and ill-prepared by the Belgian colonial rulers, at the end of June, 1960. From then until July, 1961, he had a ringside seat from which to observe the complications which immediately beset the country.

*Tumbled House* is not the sort of detailed political history which Catherine Hoskyns provided in *The Congo since Independence: January, 1960, to December, 1961*, though it covers part of the same period. Sir Ian is painting on a broader canvas, looking at developments against the international background. In particular he looks at the role of the United Nations in the Congo, and his view is highly critical.

Here he is convincing. The U.N. could have done so much more than they did, and could have done it far more effectively, if they had accepted the realities of the situation—if they had accepted, for example, that General Mobutu and his college of commissioners were the effective government of the Congo from September, 1960. Yet, as the author declares, General Djal, the Indian representative of the Secretary-General, persisted in considering Lumumba "the Prime Minister" and he adopted a contemptuous attitude towards Mobutu and the Commissioners.

In effect, the U.N.'s interpretation of neutrality was tantamount to interference in the internal affairs of the Congo, and many of the U.N. staff were unsuited by temperament and experience to carrying out properly their work of advising the Congo government. Sir Ian's criticisms, both of the civilian and the military activities of the U.N., are often harsh, but he justifies them. What is more, he sets out his own ideas for U.N. action in any future peace-keeping role. They may be dismissed as impracticable for political reasons, but they are in themselves perfectly sensible ideas.

In this short study, then, Sir Ian Scott contributes something of importance to the considerable literature on the Congo.

ture on the independent Congo. His book, however, is not without serious weaknesses. Above all, his treatment of pan-African attitudes to Tshombe and his assessment of Lumumba are superficial and naive. It is simply not adequate to attribute African and U.N. objections to Tshombe to the fact that he "was an extrovert who got on too easily with white people, and could use Belgian officials with no sense of inferiority". Nor is it remotely accurate to write Lumumba off as "not one of the great leaders of Africa", if only because he was an important symbolical figure in the pan-Africanist context.

Another serious error of judgment on Sir Ian's part is his decision to reproduce alleged letters from Lumumba, which had appeared in the Leopoldville press to illustrate the thesis that Lumumba's policies and attitudes were evil. The author himself says that he is not convinced that the letters are genuine. Their value as evidence, therefore, is minimal, yet by reproducing them in an appendix Sir Ian gives them quite unjustified weight.

One other curious feature of this book is that it contains remarkably little about British policy. Clearly the author is not in a position to divulge much in detail but the impression is almost that his presence in the Congo had little connexion with what went on in Whitehall—obviously not a true impression, but one which remains after reading the book.

For all that, *Tumbled House* has many merits. Not least, it is an account by a professionally detached observer of events which at the time aroused emotions rather than intellectual reactions, and it is an account by one whose sympathies genuinely lie with the Congolese.

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## Exertions in Italy

W. G. F. JACKSON: *The Battle for Rome*. 224pp. Batsford. £2.5s.

General Jackson fought as a young officer in the battle which forms the subject of this book. Since then he has held appointments on the directing staff of both Sandhurst and Camberley; his *Battle of Italy* demonstrated a sound grasp of the principles of war, an intimate understanding of minor tactics as they played their part in the series of soldiers' battles that made up the Italian campaign, and outstanding narrative ability. This book is not a mere rewriting of the central chapters of his earlier one. It is an independent version, appropriately expanded; it gains from its concentration on a single action, taking place in a limited period of just over three weeks.

One minor improvement on the earlier work may be noted. Whereas in that book far too many place names were misspelled, in this General Jackson appears to have chosen to have only one misspelling, but a serious one. The Battle for Rome could be regarded, in one aspect, as a battle for Valmontone, and Valmontone is the focus of the main controversy with which the book deals; who should capture Valmontone, when should the move to capture Valmontone begin, was Mark Clark right to abandon the advance to Valmontone and thrust directly for Rome instead? General Jackson, however, has decided to call the decision through with stubborn consistency; in his text, in his maps and in his index, except of course when he is actually quoting someone else, who naturally gives the place its correct name.

The theme of the battle is a simple one. The Italian campaign was a holding campaign, designed to assist the principal Allied war effort, the invasion from the west. Therefore the moment at which the Allied armies in Italy must make their greatest exertions should clearly come just before that invasion, in fact Diadem, as it was called, started

a little less than a month before-hand. Its object had been laid down at the highest Allied level, and was placed by General Harding, Alexander's chief of staff, at the head of the appreciation which started the planning for the offensive: "To force the enemy to commit the maximum number of divisions in Italy at the time Overlord is launched". In essence it was not a battle for anywhere, not even for Rome; it would be theoretically possible, though extremely unlikely, to attain the object without gaining a yard of ground. In the event the enemy was forced not only to commit the troops already in Italy, which suffered disproportionate casualties, but to bring in others to reinforce them, even taking them away from the west. And Rome was captured too, which pleased British and American public opinion.

The method of the battle was dictated by the successes of the previous winter's fighting. South of Cassino the Allies stood on the threshold of the Liri valley, which was wide enough to allow the deployment of large forces. Right in the enemy's rear was Anzio, which offered the opportunity of an envelopment, for if, while the Eighth Army was making its way along Route 6, the main artery from Rome to the south, the Fifth Army could break out and seize the same road farther up at Valmontone, there was a chance that large numbers of Germans would be killed or captured by this combined action and the formations of their Tenth Army dispersed and disrupted. Controversy enters at this point for at the critical stage of the battle General Clark, commanding the Fifth Army, against the wishes of his Commander-in-Chief and the advice of his subordinates turned forward troops, had almost reached, and made straight for Rome instead. Many critics have held that he thereby diminished the extent of the victory gained by allowing the Germans to bring a modicum of order into their retreat.

General Jackson is extremely judicious about this controversy. He

points out that there were no respectable military arguments against the original plan. But was not the only line of retreat to the Germans; the enemy which so excited Churchill took his maps in London was to a great extent illusory. To advance Anzio to Valmontone would make a flank march at right angles to the axis of approach of the German forces hastening to the north. The Fifth Army at Valmontone would risk isolation. If not for General Clark's own sake, a very good case could be made for him on these lines: it is the line he himself uses which suggests the object he was pursuing was the destruction of the enemy by the use of this book, the photograph which shows him ascending the steps of the Capitol. But at this point of time it is fair to disregard motives and consider his action aided by luck and the initiative of his troops he broke through the strongly prepared German defence and pressed the pursuit vigour. On the other axis of advance he might have been less successful.

Diadem is described by General Jackson as a military masterpiece. He certainly presents it well. It is not a triumph of numbers; they had only a slight advantage, compensated by the strength of their defensive positions. It is Alexander's superior generalship which was decisive. His subordinates play a less distinguished part. He comes out best, and the tactical feats of his mountain troops are given full credit.

His was not an easy task. Alexander handled it with reinforced with tact; he had reinforced their task much easier by mastery of the intelligence. But the fighting on the ground is what counts, in the end. General Jackson is as much at home in his descriptions of military actions as in the conclaves of the General Staff.

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# FROM BOOKSELLERS Dent

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# Commentary

The Working Party therefore recommends that the Obscene Publications Acts of 1959 and 1964 should be repealed and should not be replaced for a trial period of five years and shall lapse at the expiration of five years from that date unless Parliament should otherwise determine, and the Theatres Act 1968 should be brought into line.

This programmed withering away of our obscenity laws is the crucial recommendation made by the Arts Council's Working Party, which was set up a year ago and whose report became available on Tuesday. It is an unusually stylish document which ought to be divorced from the collection of individual testimonies that at present weigh it down behind and viciated on its own.

The Working Party early introduces a sophisticated justification of its conclusion by claiming that it set out on its task "with the knowledge that reform would be less controversial than repeal and therefore with the hope that it might be feasible". But it kept its collective mind "as open as possible" and has come to "the opposite conclusion". This is rather complicated; the opposite conclusion can only be that repeal will be less controversial than reform, a thesis that is sustained by arguments of an ingenious optimism. The Working Party's point, presumably, is that a reformed law would be just as erratic and disreputable as the present ones and might lead to more of those irksome *causes celebres* of the kind we have had to endure in the past few years since there is no getting round the subjective basis of all judgments about what is or is not obscene. No one will contest that reform would be more controversial in practice than repeal, since the aim of repeal is to eliminate practice. But the recommendation of repeal, once embodied in a parliamentary Bill, is bound to be very much more controversial than a more modest recommendation of reform.

For all its skittishness, the report now and again over-dramatizes the obscenity issue, with talk of repression and the "evils" inherent in the present Acts. The number of those who now feel repressed by our obscenity laws must be extremely small, and the great majority of people who would like to see them go surely look on them as pointless rather than evil. The one way the repealers may wreck their own chances is to inflame their movement into a crusade for moral enlightenment, thereby deterring many supporters whose interest in the obscenity question is either exhausted or too mild to invite them to such sweeping gestures of commitment.

This year's Poetry International was in many ways more solemn and worthy than the 1967 affair, but it was also duller. There was no impassioned Donald Davie to warn the visitors that it was all a philistine conspiracy, there was no grinning Muggidge to get the poets' names wrong, no madly well-dressed Anne Sexton, no broken Berryman, no Ginsberg. And at one point it looked as if there was going to be no audience (though this got better as the week wore on).

When this year's "international" roll-call was first announced we were promised no fewer than ten foreign (ie., not English-language) poets. Only three actually appeared: Mirslav Holub, Janos Pilinszky and Vasko Pupa. They formed an impressive trio. Even though most listeners probably didn't understand a word of what was read, each of these three poets communicated a not superficial sense of modesty and seriousness. The translations helped of course. Well read by Patrick Garland (who also served, very efficiently, as emcee) and Michael Baldwin, they seemed painstaking and carefully unambitious. Only Ted

Hughes's versions of Pilinszky made one want to check with the originals (what, for instance, was the Hungarian source of "catalonic twilight"?)

On the first night there was an effective tribute to the Greek poet Yannis Ritsos. It was explained that Ritsos had finally received his invitation to attend (sent in March, it reached Ritsos at the beginning of this month) but too late for the necessary procedure to be got through. We then heard a tape-recording of his voice, readings of a few poems and, finally, an extract from his "Lament", movingly delivered by Aspasia Papathanassiou.

The rest of the festival was only international in the sense that the poets did not have British passports: W. H. Auden gave his usual professional display, elaborately off the cuff, and drew much warm mirth for a satirical poem about poetry readings ("I see/Dwindling below me on the plane/The roofs of one more audience/I shall not see again"). F. R. Brathwaite offered some fetching calypso rhythms, Austin Clarke some Gaelic translations and a few of his routine anti-clerical grumbles. Ogden Nash was suitably modest but he read his clever doggerel with spirit and was well received.

Less well received, and with good reason, was the American Robert Bly. From the moment his name was called and he bent a friendly arm around the neck of the poet who'd just finished reading, it was clear that we were faced with a veteran of the circus. His first bid for our affection was superbly calculated. He ordered the occupants of the cheap seats at the back of the hall to occupy the expensive seats (most of which were empty) at the front of the hall. This done, Mr. Bly proceeded to annul most of the good-will which this democratic act had earned him. For a start, there was the way he read: each rendering was accompanied by hopelessly sinuous movements of the arms and body. The effect was consummately graceless and somewhat embarrassing to watch, since Mr. Bly clearly believed himself to be a rivetingly serpentine performer. One wanted somebody to pass him a note about this, between poems. His vocal delivery was no more attractive, a kind of challenging, oppressive bark. But none of this, even his modish Mexican blanket would have really mattered if, indeed, it could have been regarded as a welcome liveliness: had it not been for the poems he was reading, which were of a quite startling badness—mostly cheap anti-Vietnam propaganda, loose, lengthy and presumptuous, and reeking with moral vanity. A few rumblings of protest were to be heard in the hall, but for the most part he was heard out in polite, if gloomy, silence. And from what is reported of the rapturous reception Mr. Bly receives on his campus tours back home, this was some, but not sufficient, compensation for having to sit through his depressing act.

Almost every day of last week *Le Monde* was able to print a fresh episode in the "affaire Lacan", a minor but bruising fracas in an academic world that has been guiltily inducing convulsions in itself ever since May, 1968. The contestants were the Director of the Ecole Normale Supérieure, the most awesome of all French intellectual green-houses, and one of the cult figures of the Paris "intelligentsia", Jacques Lacan, the psychoanalyst whose massive and Mallarméan *Écrits* we reviewed at length in January of last year.

For the past five years, having fallen out with the psychoanalytical establishment and the hospital where he had previously given his lectures, Dr. Lacan has held his weekly seminars in a lecture room loaned to him by the Ecole Normale Supérieure. Last March, however, he received a letter from the school's director, telling him that from the start of the new academic year in October the room would no longer be available because of "reorganization".

At the end of June, at the last seminar of the present year, Dr. Lacan shared the news of his expulsion with his audience, who at once set off for the now statutory occupation of the culprit's office.

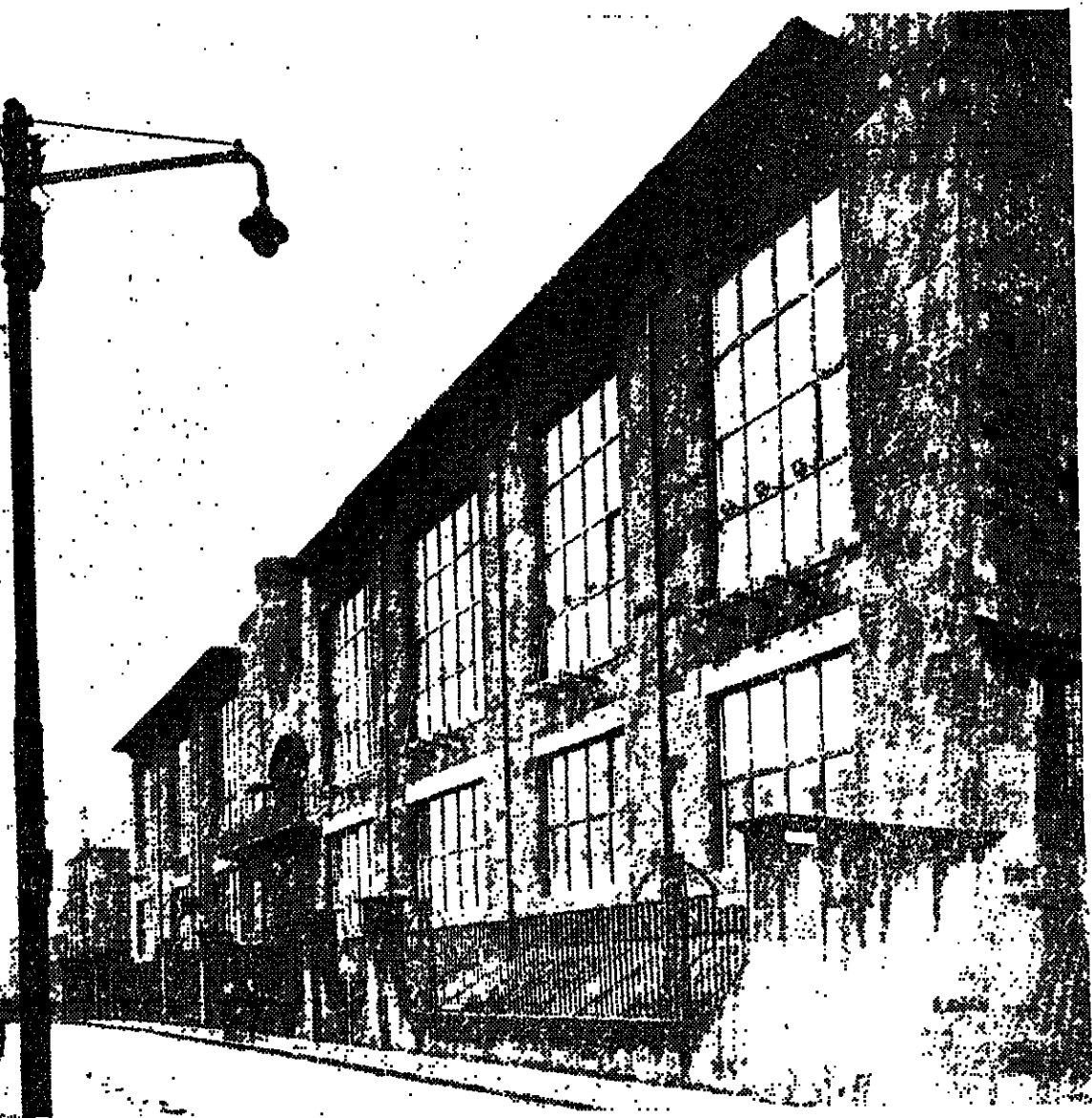
The following day, in its report of the event, *Le Monde* quoted a statement by the Ecole Normale, explaining that Dr. Lacan's classes had become "social lectures, incomprehensible to a normally constituted person. His teaching is not of the scientific type which fits in with the concerns of the Ecole Normale." This audacious nub was at once disowned by the director himself and could of course, given the phrase about "normally constituted", have been a rather threadbare pun on the name of the school. But the director did not stop at disavowal, since he accused the occupiers of his rooms of "scrawling on his walls and stealing his belongings".

Since then the exchanges have warmed up. Dr. Lacan himself contributed a letter to *Le Monde* whose rudeness was easily visible through the perversities of its syntax, and the Director replied instantly, stepping up his own language to characterize the Doctor's disciples as "sexually obsessed" and "kleptomaniac". Apart from which the newspaper has printed a letter of solidarity for Dr. Lacan containing mostly predictable names, an offer from the philosophy faculty of the new university at Vincennes to house his seminars, and a further blast from the doctor about the "feudal regime" of the present university. With this, true to its austere philosophy, *Le Monde* foreclosed on the polemic, which premature and killjoy act should ensure that the skirmishing is renewed in some other publication.

Angel Alley, with nothing more than its name to suggest a romantic past, is little more than a narrow passage leading down one side of London's Whitechapel Art Gallery. On the left of the little courtyard into which it broadens at its blind end, a small four-storey building houses the publishing offices of *Freedom*.

This "anarchist weekly" has its masthead describes it as a remarkable example of longevity in "minority" publishing, having been published more or less regularly since 1886, the year it was founded by Peter Krupotkin who was then just beginning the long exile in England which was to last until the Russian Revolution. On Saturday, July 5, the editorial staff threw a jolly "bring a bottle" party to celebrate the appearance of the hundredth issue of its eight-year-old offspring, *Anarchy*, a monthly magazine devoting each number to a survey of some particular aspect of sociology, education, political theory, psychology, literature or the arts.

*Freedom* itself leans its agitational content with a reasonable admixture of culture (the current eight-page issue includes a full-page review of Martin Esslin's *Brecht: A Choice of Evils* and a survey of the latest crop of "little mags") but it is basically a straightforward propagandist journal, the idea of launching *Anarchy* in 1961 was to provide a separate forum in which topics of theoretical and practical interest—ranging from cybernetics to squatters' rights, from improvised drama to industrial decentralization—could be discussed, from a generally "libertarian" point of view, at the more leisurely pace of a monthly deadline and with the comparative luxury of thirty-two pages within which to



The Glasgow School of Art, north facade, 1896-99.

# The architectural purifier

ROBERT MACLEOD: *Charles Rennie Mackintosh. 160pp. Paul Hamlyn. 35s.*

The Glasgow School of Art would have looked splendid on one of our new-style pictorial stamps; but the G.P.O., which has its own notions of what anniversaries should be brought before the public eye, passed over the centenary of one of the last great British architects (as it has ignored the sesquicentenary of George Eliot, one of the greatest of English novelists). The year 1968, however, did not pass without more serious honour paid to Mackintosh: there was a superlative exhibition catalogued by an equally remarkable catalogue, the University of Glasgow published a booklet of his architectural sketches, the School of Art two admirably illustrated booklets of his furniture and metalwork. Mr. Macleod's book therefore comes in on something like the crest of a wave.

Mackintosh's reputation seems indeed to well assured now that it is hard to realize both that he was born only one hundred years ago and that the esteem in which he is now held is a phenomenon of very recent date. Though all his great work was done sixty or seventy years ago, so little was he generally regarded that on his wife's death five years after his own a firm of London valuers decided that a large collection of his sketches and architectural drawings were practically of no value, and four chapters of his own design were valued collectively at £1.

An entirely consistent conclusion, as Mr. Macleod says, "to the quality of an era". That was in 1933. Three years later the first edition of Sir Nikolaus Pevsner's *Pioneers of Modern Design* was published, and Mackintosh was launched on his posthumous career as a hero of the modern movement—a point made explicit in the original title of the book. Even so, there was no monograph before 1950, when Professor Pevsner again came to the notice with a short but eloquent study, published in Italy, which ex-



Charles Rennie Mackintosh.

panded his earlier remarks in the *Pioneers*. (This study has lately been reprinted in translation in the second volume of Professor Pevsner's collected essays.) Then in 1952 came at last a full-length study, Professor Howarth's *Charles Rennie Mackintosh and the Modern Movement*, whose title and whole viewpoint confirmed the Pevsnerian line.

The most interesting aspect of Mr. Macleod's new book is its challenge to and qualification of the accepted view of Mackintosh's modernism. Here is how he ends his brief closing retrospect:

He was rather a last and remote efflorescence of a vital British tradition which reached back to Pugin. He could not perhaps have existed apart from his isolation, but he could not in the end have any success because of it. With his pursuit of the "modern", his love of the old, and his obsessive individuality, he was one of the last and one of the greatest of the Victorians.

Clearly there are cross-currents here; and Mr. Macleod has no difficulty in showing that they exist in Mackintosh's architecture as tensions which were not always completely resolved. In 1891 Mackintosh read a paper to the Glasgow Architectural Association on Scottish baronial architecture which was a plea for a return to a native Scottish idiom in terms which Mr. Macleod likens to J. J. Stevenson's plea twenty years earlier for the adoption of the Queen Anne style in England—a pleasant irony, for Stevenson was a Scot; he had at the same time, Mr. Macleod notes, "argued for the adoption in Scotland of the Scottish baronial style on the same grounds". This does Stevenson a bit of an injustice and may mislead English readers in particular, to whom the term suggests grandiose, opulent buildings like Glamis or the nineteenth-century Balmoral. What Stevenson wanted was a return to what he called the old Scotch style; and in this he was closely followed by Mackintosh, whose chief Scottish inspiration came from the apulish laird's houses of the seventeenth century, built in a homely but tough vernacular which was a simplification of the manner of the grader castles and palaces. This style had in fact lately been revived by several Scottish architects, notably J. M. MacLellan, William Dunn and Robert Watson, who have lately been shown to have had a considerable influence on Mackintosh, not only in his own houses but in many of the details and especially the rear elevation of the Art School itself.

In urging a return to the vernacular architecture of his own country and an escape from the stylistic formulae of the classical revival (which had shown such amazing persistence in Glasgow) Mackintosh was speaking the

was in fact turning back on the notion of style altogether—as his great fellow-townsmen J. I. Burnet was doing at about the same time. And he was also, Mr. Macleod rightly insists, reasserting the functional principles which had been asserted with such force by Pugin, and which ruled the more serious exponents of the Gothic Revival, yet turned Norman Shaw away from the high Gothic he had learnt under Street, to the "vernacular Gothic" of his later churches and the Queen Anne of his houses and offices.

Mackintosh's traditionalism, therefore, was formed partly from his strong awareness of his own nationality, partly out of his insistence, like Pugin's, that a building must obey all function properly, and that in Pugin's words "all ornament should consist of enrichment of the essential construction of the building".

Mackintosh designed from the inside out; hence the apparently haphazard placing of features on the outside of his houses without regard for symmetry or imposed balance. Yet, even if Mr. Macleod is right to deny Mackintosh a place in the "modern movement", everyone today who studies the Concert Hall design or the Haus eines Kunstfreundes (both of 1901), everyone who experiences the spatial drama of the Art School or the Scotland Street school, must sense how entirely, in their astonishing daring and individuality, they repudiate the stylistic battleground of the recent past and the continuing confusion of the then present, how determinedly they seek to respond to a contemporary situation and contemporary demands in contemporary terms. Moreover Mackintosh was self-consciously a modernist: "We must clothe modern ideas with modern dress." It is a memorable formulation—aggressive, advanced, tentatious, and withal intellectually quite inert, the kind of slogan beloved by propagandists for the up-to-date at all costs. It would not quite have done for Leithly, from whom Mackintosh, as Mr. Macleod admits, drew so much at this time. And it is curiously irrelevant to Mackintosh the architect, though closer to the decorative side of his art and especially to the Art Nouveau mode which in his architecture he so resolutely put behind him as his architectural thought grew and matured.

His architectural thought, not his thoughts about architecture. There is no reason to expect a great creative artist in one medium to be specially skilled in another; and Mackintosh's literary expression is often jejune. When he urges that "construction should be decorated, and not decoration constructed", he is doubtless echoing Pugin in an unexceptionable way; Mr. Macleod notes that the paper from which the phrase comes was probably written about 1905, and one can readily understand the sense of frustration at the decorative scene which prompted it. But by this time, in his creative architecture Mackintosh does not seem to be thinking about decoration at all. His insistence that only "the most salient and requisite features should be selected for ornament" sends one perhaps to the west door of the Art School, or to the pendants within the Library; yet these are in fact not truly "ornamented". Ornament in the sense that seems to inspire the seeking out of features to be decorated belongs more to the self-conscious stylistics of Art Nouveau, as seen in the work of the other members of "The Four", and indeed in Mackintosh's own early applied art (for example, the frieze in the Buchanan Street tearooms or the posters and magazine designs of the mid-1890s). By 1900 there can be no question of his devising a suitable clothing for staid and previously formulated ideas. He was no longer—if he had ever been—interested in style as such; and his completely mature architectural style, however personal in its detailing, is as has lately been said, entirely without any sense of the modish.

Mackintosh's architectural progress can in fact be seen to have involved a steady elimination of style in the sense in which Burnet is said to have had no use for it. If so, it is demonstrably wrong to talk of

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was one of the survivors of the ship's sinking at the battle of the Java Sea in March, 1942. From then until the end of the war he was a prisoner of the Japanese, mainly at Macassar in the Celebes. This account of the ill-treatment of British and Dutch prisoners has nothing to distinguish it from many others which have appeared, but it is honestly and plainly told with a degree of understatement which is telling in its effect.

**THE SAWABO PALM: Tiger's Tail.**  
123pp. Stanley Paul, 25s.

A number of stones, some true, some apocryphal, gathered round the personality of the present author's father. It is doubtful whether he himself will enjoy it, if that be the word, a similar experience. Times have changed, not least, as the Nawab writes, in Patni, and personalities do not flourish as once they did.

The Nawab's claims to fame are more modest, but they are none the less substantial for that. He fought back to Britain Sussex and India after an accident in which he lost an eye and captaining India is something more than a full-size job. The Nawab must well have written at greater length on the difference between cricket as it is played here and over there - he does, however, allow himself the comment that it is not a favourite form from the English players' point of view, then own conduct and outlook may in part be responsible for the less than ideal state of affairs.

### Botany

**HAY, ROY, and SYMOE, PETER, M.**  
In collaboration with the Royal Horticultural Society, *The Dictionary of Garden Plants*, 37pp.  
Michael Joseph, £1

In this outstanding volume the most desirable plants for growing have been selected from among the vast numbers described in the comprehensive R.H.S. dictionary. Experts have been consulted in a number of fields and the authors have included general notes on the cultivation of the various horticultural groups, including alpines, bulbs, trees, shrubs, and conifers as well as those classified according to periodicity. The 2,048 colour photographs are arranged in alphabetical order within horticultural categories, designated by representative symbols. In the text all the plants photographed are described under their respective genera, irrespective of their original horticultural placing. The book will be valuable

to both amateur and professional gardeners in Britain and elsewhere.

**POLNOM, OLEG.** *Flowers of Europe*, 662pp. Oxford University Press, £4.4s.

With present-day travel facilities, people move from one part of Europe to another with comparative ease, have access to very varied terrain and are able to appreciate the differences in wild plants from mountain top to sea level. Oleg Polnom has produced a comprehensive guide which describes, systematically, some 2,800 flowering plants that occur most commonly in Europe's varied habitats. The arrangement is in accordance with the first two volumes, already published, of the international *Flora Europaea*. This single volume is designed for the amateur as well as the student and special care has been devoted to an illustrated glossary and clear keys to families, genera and species. Habitats and flowering periods as well as the more important uses of the major species are included. Identification is further facilitated by line drawings and more than 1,800 colour photographs, many of which show the plant in its natural environment. Special tribute is paid to British workers who have supplied many of the original transparencies. Indexes in English and Latin accompany a table giving common names in four European languages.

Destruction of natural environments so often disturbs the delicate balance of nature that it is essential that strenuous steps should be taken to conserve our wild-life heritage. Recognizing that a knowledge of plant-life, which is the bedrock of animal life, is of such prime importance, the author has been stimulated to produce this most valuable, scientifically accurate and beautifully illustrated volume.

### Cookery

**GOULD-MANN, HELEN.** *The Home Book of Italian Cookery*, 184pp.  
Faber and Faber, 25s.

*The Home Book of Italian Cookery* is the latest in this publisher's series on the recipes of various nations. For Britons who continue to imagine that Italians live only on minestrone, pasta with various sauces, ragout and ice, this is a welcome and well-written guide: not only to the cooking of regional dishes, but also to the ordering of food in restaurants, both in Italy and at home, and the buying of the proper ingredients in our delicatessen stores. There are notes on cheese, wines and aperitifs. Each section has an informative introduction, names are given in both languages, and the book should be a

revelation to most cooks and lovers of good food as regards the enormous variety that can be found on Italian menus.

### Ecology

**TUNNIS, COLIN R.** *The New Forest*, 248pp. Newton Abbott: David and Charles, £2.10s.

Originally set aside for the pleasure of the Sovereign in the eleventh century, the New Forest comprises a large area of heath, acid grassland, bog and woodland to the west of Southampton Water. The base-poor quality of the rocks from which the soil is derived has imposed a restraint on land use and the peculiar legal status of the area as a Royal forest has precluded more intensive use of some 67,000 acres.

After a geomorphological account Colin R. Tunnis considers the interferences of periodicity, and distribution of human settlement and land use and its ecological consequences. Later chapters focus attention on the complex ecological history of the forest during recent centuries, for which documentary evidence is available from the Domesday Book onwards, lending weight to field investigation and archaeological evidence.

Successive Acts of Parliament since 1608 have provided for extensive enclosures, for the growth of timber, while some 44,500 acres are still common grazing, embracing a mosaic of heath, bog and woodland. Changes in the management of the forest by both Crown and Verderers who have special rights, provide a framework for a description of the recent ecological history of the area and a consideration of the present fauna and rich bird population.

To the biologist the Forest is of special importance because of the comparative rarity of the habitats it contains and the restrictions of ownership. It is, however, an area of great national appeal to tourists, the ultimate effects of which are difficult to predict. Though it must obviously be adapted to its new demands, the latter need to be viewed in the light of an understanding of its history and present ecology, to which the author makes a most important, informed and well-illustrated contribution.

### History

**MORRIS, JOSHUA.** *The German Air Rides on Great Britain 1944-1948*, 300pp. H. Poydes, £9.9s.

This photographic reproduction of a volume published by Sampson Low about midway between the wars makes a valuable reminder of the nation's first ordered by bombs and of the earliest, ill-organized exercise in

air defence. The scale was small—fifty-one airship attacks and fifty-two by aeroplane between January, 1915 and 1918—and both weight of bombs and casualties were insignificant by later standards. Captain Morris took great trouble in gathering the facts, recording public reaction and tracing the steps taken to frustrate the menace; and his account explains the apprehension felt when the next war broke out. Historically the work is useful, but the price of this reissue of a book originally sold at 16s. seems abnormally high.

**REILLY, ROBERT.** *The Sixth Floor*, 234pp. Leslie Frewin, 35s.

In March, 1945, when the Danish resistance movement was hard-pressed almost to extinction, the R.A.F. made its famous low-level attack on the Gestapo headquarters in Copenhagen where a number of distinguished prisoners were held on the top, the sixth, floor. More than a score of them escaped immediately after the first of three formations of Mosquitoes delivered their bombs. Not more than two could have got out if the two succeeding waves had bombed the right target. These waves were misled by smoke and flame from a garage set alight by a bomber which struck a tall bank standard and crashed. In the confusion a girl's school was destroyed and eighty-five children died. Mr. Reilly's account of this operation is complete and detailed. It makes a dramatic climax to the first comprehensive story in English of the Danish resistance, a remarkable movement serving not only the end of sabotage, escape routes and arms collection but also those of administration in an occupied land which had no government at home or abroad. This book is an excellent piece of work.

**TRINDER, B. S. (Editor).** *A Victorian M.P. and his Constituents*, 184pp. Banbury Historical Society, 36s.

For twenty-six years from 1832 the writer of this collection of letters was the inconspicuous Member of Parliament for Banbury. Written, most of them, to a leading Liberal who was mainly responsible for the contact between the member and the local party, they are much taken up with constituency affairs: an aspect of political life which apparently has not changed much since then. "Two decades of total obscurity in Parliament combined with the most professional finesse in satisfying constituents", Mr. Richard Crossman sums it up in a preface; but he adds that he learnt more about the real substance of British politics from "this elegant little study" than from many more pretentious volumes. The originals of the letters, which the Banbury Historical Society now pub-

lishes and illustrates with pen and pencil, are in the Banbury Library.

**WARNE, ARTHUR R.** *Church and Light*, 184pp. Newton Abbott, David and Charles, £2.5s.

Mr. Warne's study of clerical life in the eighteenth century is one of the few which is not only equally applicable elsewhere in the country. His book is a challenge to the traditional view as expressed by Dr. Hoskins when he described eighteenth-century bishops of as dull old gentlemen, and the steady down Mr. Warne searches in the local and records, show the bishops and clergy in a rather different light. Their social and educational activities, their concern for morality, and their care of churches. When they handled the state their administration of justice and their teaching and welfare work it was not, he says, because they had failed but because changing conditions had made tasks too great for them to do.

### Librarianship

**COLLISON, ROBERT L.** *Indexing*, 222pp. Fines, 35s.

First published in 1951, Collison's guide to the index books and other material now in its appearance in a third revised and enlarged. It would seem to cover every possible of the art of indexing.

The section on wider index, chapters on the indexing of recordings, films and sound, latest information on the mechanized indexing. A complete section gives many books for indexes.

The whole book has everything an author preparing his book can possibly require in the form of hints and advice for the publisher. However, although indexes are not much to be feared, Mr. Collison does suggest indexing is not a full-time job for many people and that whatever is used, the results turn out to be disappointing from the point of view.

### Reference Books

**Whittaker's Almanack**, 1,221pp. J. Whittaker, 25s.  
The 101st edition of an index volume.

### Librarians

#### MEDICAL RESEARCH COUNCIL

**LIBRARIAN**  
at the Radiotherapy Unit, Harwell, Oxford.

Applications are invited from suitably qualified librarians for the above post, which will involve the full-time appointment to a specialized library. The successful candidate will be required to undertake a full-time post in the Harwell area, working in the Radiotherapy Unit, Harwell, Oxford.

Applications should be sent to the Medical Research Council, Harwell, Oxford, OX1 3PS, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

#### UNIVERSITY OF NEWCASTLE UPON TYNE

**INSTITUTE OF EDUCATION**  
Applications are invited from suitably qualified persons for the post of Librarian, Institute of Education, Newcastle upon Tyne.

The successful candidate will be responsible for the management of the Institute's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the Institute of Education, Newcastle upon Tyne, NE1 7BU, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

#### SOMERSET COUNTY COUNCIL

**COUNCIL LIBRARIAN**  
Applications are invited from suitably qualified persons for the post of Council Librarian, Somerset County Council, Taunton.

The successful candidate will be responsible for the management of the Council's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the Council, Somerset County Council, Taunton, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

#### NOTTINGHAMSHIRE COUNTY COUNCIL

**EDUCATION COMMITTEE**  
Applications are invited from suitably qualified persons for the post of Librarian, Nottinghamshire County Council, Nottingham.

The successful candidate will be responsible for the management of the Council's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the Council, Nottinghamshire County Council, Nottingham, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

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## VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

### UNIVERSITY OF READING

Applications are invited from suitably qualified persons for the post of Librarian, University of Reading, Reading.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Reading, Reading, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### ST. PETER'S COLLEGE

Applications are invited from suitably qualified persons for the post of Librarian, St. Peter's College, Reading.

The successful candidate will be responsible for the management of the College's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the College, St. Peter's College, Reading, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### SOUTHAMPTON UNIVERSITY LIBRARY

Applications are invited from suitably qualified persons for the post of Librarian, Southampton University Library, Southampton.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, Southampton University Library, Southampton, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### THURROCK URBAN DISTRICT COUNCIL

Applications are invited from suitably qualified persons for the post of Librarian, Thurrock Urban District Council, Thurrock.

The successful candidate will be responsible for the management of the Council's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the Council, Thurrock Urban District Council, Thurrock, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF ASTON IN BIRMINGHAM

Applications are invited from suitably qualified persons for the post of Librarian, University of Aston in Birmingham, Birmingham.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Aston in Birmingham, Birmingham, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF OTAGO

Applications are invited from suitably qualified persons for the post of Librarian, University of Otago, Dunedin.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Otago, Dunedin, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF LANCASTER

Applications are invited from suitably qualified persons for the post of Librarian, University of Lancaster, Lancaster.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Lancaster, Lancaster, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF MANCHESTER

Applications are invited from suitably qualified persons for the post of Librarian, University of Manchester, Manchester.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Manchester, Manchester, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF NOTTINGHAM

Applications are invited from suitably qualified persons for the post of Librarian, University of Nottingham, Nottingham.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Nottingham, Nottingham, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF SHEFFIELD

Applications are invited from suitably qualified persons for the post of Librarian, University of Sheffield, Sheffield.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Sheffield, Sheffield, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF SUSSEX

Applications are invited from suitably qualified persons for the post of Librarian, University of Sussex, Brighton.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Sussex, Brighton, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF WARWICK

Applications are invited from suitably qualified persons for the post of Librarian, University of Warwick, Coventry.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Warwick, Coventry, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF YORK

Applications are invited from suitably qualified persons for the post of Librarian, University of York, York.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of York, York, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF BRISTOL

Applications are invited from suitably qualified persons for the post of Librarian, University of Bristol, Bristol.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Bristol, Bristol, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF GLoucester

Applications are invited from suitably qualified persons for the post of Librarian, University of Gloucester, Gloucester.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Gloucester, Gloucester, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

### UNIVERSITY OF READING

Applications are invited from suitably qualified persons for the post of Librarian, University of Reading, Reading.

The successful candidate will be responsible for the management of the University's library and for the provision of reference services. The post is full-time and involves a salary of £1,200 per annum, plus pension and other benefits. Applications should be sent to the Director of the University, University of Reading, Reading, and should be accompanied by a curriculum vitae and references. The closing date for applications is 15th August 1969.

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